LOUISVILLE PHILHARMONIC ORCHESTRA

ROBERT WHITNEY, Conductor

FEBRUARY 6th and 7th

LOUISVILLE MEMORIAL AUDITORIUM

Program

FOURTH PAIR

Tuesday evening, February 6 Wednesday evening, February 7

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THE LOUISVILLE PHILHARMONIC SOCIETY
PRESENTS

The Louisville Philharmonic Orchestra

SOLOIST: WALTER CASSEL, BARITONE

*PROKOFIEFFSYMPHONIC SUITE, LIEUTENANT KIJE, OPUS 60

The birth of Kije Romance Kije's Wedding Troika The Burial of Kije MOZART.....SYMPHONY No. 40 IN G MINOR (K 550) Allegro molto Andante Menuetto. Allegretto Allegro assai VERDI...... Aria: "ERI TU" from "THE MASKED BALL" Mr. Cassel VERDI......Aria; "DI PROVENZA IL MAR, IL SUOL" from "LA TRAVIATA" WILSON SAILOR'S LIFE LA FORGEHILLS Mr. Cassel SIBELIUS......SYMPHONIC POEM "EN SAGA", OPUS 9 SOWERBY...... COUNTRY DANCE TUNE, THE IRISH WASHERWOMAN

The STEINWAY is the Official Piano of the LOUISVILLE PHILHARMONIC ORCHESTRA

Notes on the Program

By FANNY BRANDEIS

SERGE PROKOFIEFF 1891-

"LIEUTENANT KIJE"

For a Soviet film, "Lieutenant Kije", Prokofieff wrote the incidental music which he later formed into a Suite for orchestra. The story is high comedy, based on an anecdote about Czar Nicholas I, who reading a word in a communique, mistook it to be the name of an Aide, thereby obligating his courtiers to invent an officer of that name, as obviously his Royal Highness could not be told of his error.

As in "Peter and the Wolf", Prokofieff here had an opportunity to indulge his flair for amusing melody. Of all contemporary composers Prokofieff has perhaps the most genuine gift for melodic writing, which flows in spontaneous inspiration through his music. The Suite abounds in tunes which fasten on the memory and are inimitably characteristic of both the composer and the fictitious personality of the little officer. The score is satirical and mocking, for there is propaganda in the Suite, as there is in so much Russian music of this period.

"The Birth of Kije" is announced in the plaintive fanfare of a cornet, off stage, followed by an amusing tattoo for military drum and a rather absurd figure for piccolo and flute, imitating the shrilling fife. The hero is born and his youth is described—that he was a soldier from infancy is evident. His "Romance" is told next; it is hardly romantic—how could it be?—but a saxophone playing a folk-like melody does sound somewhat amorous. "Kije's Wedding" was a fine military affair; the bride, poor thing, seems to have been denied her proper share of the limelight, as the Wedding March, played by the cornet, is a soldierly piece (a little banal, purposely) that moves at a brisk pace. But the Lieutenant was a sentimental fellow, and his bride, no doubt, felt proud of him as they hurried down the aisle. "Troika," the Russian three-horse sleigh, drives along in grotesque style; over steady pizzicato of strings, cellos and saxophone give out a Tavern song—Kije must have been a gay blade in those days. And finally "The Burial of Kije." What a relief it was to the Czar's officers when this imaginary character was finally laid to rest. The last section sums up his career, as lover, warrior and bon-vivant. The themes from preceding movements come back again, and the Suite ends as it began, as the cornet sighs its "Requiescat in Pace" for Lieutenant Kije.

WOLFGANG AMADEUS MOZART 1756-1791

SYMPHONY IN G MINOR

In the June of 1788, three years before his death, Mozart moved into new quarters, pleasant, quiet rooms, with a garden; "I have done more work in the ten days I have lived here than in two months in my other lodgings," he wrote. We may imagine him, in the still, warm Viennese summer, writing down the G Minor Symphony in his new home (the score is dated July 25th), transcribing to paper the music which must have been long in his imagination, a complete and perfect work, held crystallized, until the proper time came to set it down.

The G minor Symphony is one of those most typically Mozartean compositions, "half laughter, half tears." Even the gayety of the *Menuetto* has a poignant cast, and the seriousness of the *Andante* at times breaks into a half smile. Each movement has its own individual spell, its special claim upon the listener's affection, for the G minor is one of Mozart's three last symphonies, his three greatest and most beloved.

GUISEPPE VERDI 1813-1901

"ERI TU" from "THE MASKED BALL"

"The Masked Ball" is based on the life and death of Gustavus III of Sweden, who was murdered at a masquerade ball, and was originally called "Gustavo III." At the very time Verdi was about to produce the opera in Naples, in 1858, an attempt was made to assassinate Napoleon III, and the Italian police prohibited the performance as too inciting to an already aroused public. Verdi was induced to change the locale from Sweden to pre-Revoluntionary Massachusetts, the King became the Governor of the Colony, and the title changed to the innocuous "Il Ballo in Machera." The opera was performed with acclaim.

The great aria "Eri Tu" (with the opening words, "Wouldst thou stain so pure a life") is sung by the faithful friend of the Governor, after his discovery of the unfaithfulness of his wife and the Governor, who are lovers. It is a tensely dramatic expression of tragic suffering and the heartbreak of disillusion.

^{*} First performance in Louisville.

Notes on the Program-Continued

GUISEPPE VERDI

"DI PROVENZA IL MAR, IL SUOL" from "LA TRAVIATA"

The libretto of "La Traviata" closely follows the drama "Camille", the story of the young Frenchman who loves a courtesan. This aria occurs in the second act. The Father of the hero, Germont, has secretly persuaded Violetta to give up her lover, and as the letter announcing the separation is read by the young man, M. Germont enters. In the aria he tries to calm his son, reminding him of his home in Provence, of his family awaiting him and their longing for his return.

JEAN SIBELIUS 1865-

EN SAGA

"En saga" was written by Sibelius in 1892 and is Opus 9 of his published works. It is striking that in this early composition Sibelius had so definitely established his own individuality which has only grown, not changed with the years. As he grew older, form became more important to him, and the texture of his scoring grew lighter, but the core of Sibelius has remained the same. He has never stooped to accumulate the ideas or the idioms, either of expression or orchestration, of other composers, and use them for his own purposes. He has always been loyal to his own artistic impulse.

The choice of a title is admittedly a serious consideration, especially if the composer wishes thereby to intimate what is to be heard, and to arouse, before the first note is sounded, an attitude of understanding. Sibelius was fortunate in the title of his first purely orchestral composition, "A Saga." The connotation of the word Saga is rich. Who hears it without a flashing image of high adventure? Or perhaps a picture of Viking warriors gathered before the fire of birch logs in some great hall, where torches spread an uncertain light, and all lean to catch the words of the story-teller among them; the one who relates the saga of some past event, of valorous deeds, the history of one great leader or of distant conquests across

the open sea.

En Saga" has an imaginative introduction Moderato assai: pianissimo horns and bassoon move from E to F over a murmur of strings. Soon the first important theme is heard, from cellos, basses and bassoon, while the higher strings, much divided, keep up their restless interweaving. This theme is very characteristic of Sibelius—he had early realized, it seems, the power of the repeated note; this first theme has one note repeated three times, and in the power of the repeated note; this first theme has one note repeated three times, and in the third important theme used in this work, the first tone is repeated four times. The main body of the Tone Poem is Allegro and as this section is reached and extended the tension becomes great. What the plot is, as it unfolds, is a matter of no importance, the story is wordless but we know it to be full of drama, of adventure harsh and cruel, no quarter to the weak, all glory to the brave. The impulse of the music fades at one point—the flute sounds doleful in its lowest register and a strange fantasia for four muted violins brings, perhaps, the supernatural notes. Then a rush back to the Allegro which leads to a tremendous climax with a crash of cymbals vibrating. After this, Moderato tranquillo, is the Coda; the clarinet has a long solo, as if to comment on the story told, and quiet falls on the gathering in the Great Hall, as the sound dies away "quasi niente"—"like nothing."

LEO SOWERBY 1895THE IRISH WASHERWOMAN

In his compositions Leo Sowerby, composer and organist of Chicago, seems to reflect two personalities. His serious works are deeply serious, convincingly expressed in quite modern harmony, while his use of jazz and folksong brings other music into the realm of everyday. "The Irish Washerwoman" is orchestrated with a wry humor and presents the lady in a very realistic manner.

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Nelson, Mr. and Mrs. Frederick M.
Oppenheimer, Mr. and Mrs. Mose
Porter, Mr. and Mrs. H. Boone
Rapp, Mr. and Mrs. George
Sachs, Mrs. Edward
Sanders, Miss Elizabeth
Sandman, Mrs. B. J.
Schwell 14 and Mrs. Sarpell, Lt. and Mrs. John Schuster, George Smith, Miss Marjorie S. Smith, Miss Mary J. Solomon, Dr. and Mrs. Leon Speckman, Mr. and Mrs. Ernest Speiden, Miss Marian Stites, Mrs. John Hunt Strater, Mr. and Mrs. Harry Streng, Mr. and Mrs. Jesse F. Taylor, Lt. and Mrs. Don Q. Van Cleave, Mr. and Mrs. J. Wallace Weis, Mr. and Mrs. Fred B. Wood, Mrs. George W.

BUSINESS CONCERNS AND ORGANIZATIONS

Abell Elevator Co. Ace Liquors, Inc. Atlas Plaster & Supply Co. Ballard & Ballard Bensinger Outfitting Co. Blue Boar Cafeteria Brown-Forman Distillers Corp. Brown Hotel Byck Brothers & Co. Campbell & Summerhayes Capital Laundry & Dry Cleaning Co. Chess & Wymond Churchill Downs Coca-Cola Bottling Co. Crescent Hill Woman's Club Consolidated Biscuit Co. Courier Journal and Louisville DuRand's Durkee Famous Foods Enro Shirt Co.
Ewing Von Allmen Dairy Co.
Frey Planing Mill Co.

Gans, G. E. Mfg. Co. Gatchel, W. D. & Sons General Box Co. Glenmore Distilleries Co. Greater Louisville First Federal Savings & Loan Ass'n. Grocers Baking Co. Hurry Up Broadway Independence Insurance Co. Independence Insurance Co.
Kentucky Dairies
Kentucky Hotel, Inc.
Kentucky Macaroni Co.
Kentucky Stone Co.
Kroger Grocery & Baking Co.
Kurfees, J. F. Paint Co.
Lemon & Son
Louisville Bedding Co.
Louisville Motors
Louisville Taylogh & Transfer Co. Louisville Taxicab & Transfer Co. National Synthetic Rubber Corp. Norman Lumber Co. Office Equipment Co. Otis Hidden Co.

Peerless Mfg. Co. Radford Co. of Kentucky Rotary Club of Louisville Seagrams, Joseph E. & Son, Dist. 2 Sears-Roebuck Seelbach Hotel Selman, H. P. & Co. Short's Tire Service Southern Optical Co. Southern Veneer Mfg. Co. Spalding Laundry & Dry Cleaning Co. Steiden Stores, Inc. Stein Bros. & Boyce Stewart Dry Goods Co. Stitzel-Weller Distillery The Strassel Co. Sutcliffe Co. United Furniture Co. Vogt Roller Co. Vogt, Henry, Machine Co. Wilderness Road Book Shop Younger Woman's Club

Peaslee-Gaulbert Corp.